Chapter I

INTRODUCTION

The Outsider is a complex socio-psychological phenomenon with moral and philosophical dimensions. The figure can be identified in human history and consequently in drama, which holds the mirror up to life. Being a complex phenomenon with a long history, it would be difficult to define the Outsider in precise terms. As Nietzsche says,

All terms which semiotically condense a whole process elude definition; only that which has no history can be defined. 1

The term 'Outsider' and its variant 'Stranger' have been used in recent years to describe the alienated individual. Looking at his own youth in retrospect, Bernard Shaw called himself an Outsider.

When I had come out of the realm of imagination into that of actuality I was still uncomfortable. I was outside society, outside politics, outside sports, outside the church. If the term had been invented then I should have been called The Complete Outsider. 2

For Shaw the Outsider is one who is estranged from the people around him and their interests and from traditional religion.

Meursault, the protagonist of Camus' Outsider 3 does not conform to social conventions of behaviour because his integrity prevents him from saying or doing things against his inclination, merely because they are expected of him. He is also troubled by metaphysical doubts, especially because of his detached view of the transience of life and his realisation of the futility of explanations which cannot vanquish death. He focuses on bourgeois society's inauthentic values and exposes the absurdity and unreality of human existence. Camus' Outsider is thus alienated from individuals, from society, its norms and conventions and from the human predicament in the universe.

Colin Wilson has conducted a case-study of the Outsider in two of his books - The Outsider 4 and its sequel Religion and The Rebel. 5 In his view the Outsider is an intellectual who ponders over the purpose of human life. He also aims at self-knowledge and an extension of his range of consciousness. In his search for meaning
in life, he may be overwhelmed by the irrationality of the universe around him which makes life appear futile. An Outsider may stop at this stage and not go any further; or else alienated by the unreality of the bourgeois world around him he may reject human life as it is lived around him and retreat into solitude to find out who he is. If he overcomes the phase of nausea, disgust, hatred for all men and the world and achieves self-understanding in a mystic vision of reality, he moves towards a religious view of the world. The necessity of religion dawns upon him, not as any particular existing religion with a basis of myths, parables and rituals, but religion in its essence as a call to a higher life, life in all its abundance. The last stage of the career of Wilson's Outsider is a return to the world to share this vision and bring its message to others. Colin Wilson sees the rise of the Outsider as a symptom of a sick world and a dying culture. According to him, "The Outsider was an attempt to argue the thesis that man is not complete without a religion".

Leslie Fiedler's study The Stranger in Shakespeare identifies four archetypal Outsiders appearing in Shakespeare's plays and sonnets - Woman, the Jew, the Moor and the savage Indian. Fiedler deals with these figures from the angle of the white European Christian male to whom the Black, the Indian, the Jew and Woman are archetypal terrors belonging to both the private individual and the mythology of the race. Though Fiedler deals mainly with the ethnic Outsider, which is not the concern of the present study, his definition of the 'Stranger' is relevant here.

There exists in all literature an archetypal figure who escapes both poles of classic definition - appearing sometimes as hero, sometimes as villain, sometimes as clown. That borderline figure, who defines the limits of the human customarily from the farther side, though never without some ambiguity - has been named variously the 'shadow', the 'other', the 'alien', the 'outsider', the 'stranger'.

The ambiguous nature of the Outsider figure flitting through Protean roles as hero, villain or clown is depicted in Fiedler's definition.

In sociology the term 'Outsider' is used to cover all varieties of deviant behaviour from the accepted social norms. Marshall B. Clinard with his sociological bias traces the origin of deviants to the discrimination practised by a dominant social group on a
minority, on the basis of "race, ethnic group, religion, sex and age." It is a remarkable coincidence that Fiedler has chosen as his strangers the Moor, the savage Indian, the Jew and Woman all of whom are victims of discrimination on the basis of "race, ethnic group, religion and sex" as outlined by Clinard. The present study however does not intend dealing with such outsiders defined on the basis of discrimination and ethnicity.

For the purpose of this study, a tentative working definition of the Outsider may be proposed. The Outsider is one who is outside society, religion, the human condition and himself. The Outsider may be defined as an individual who is alienated at the following levels. He may be alienated (i) from other individuals and society, (ii) from God, religion and all value-systems, (iii) from the human predicament in a hostile universe, or (iv) from himself. Thus when interpersonal alienation, social isolation, estrangement from God and religion, metaphysical anguish at human existence, a disintegration of self and self-estrangement are experienced by a dramatic character, he may be considered an Outsider.

These levels of alienation require further explication. At the most fundamental level, the Outsider feels estranged from the men in the midst of whom he is placed. This level of alienation is found in almost all Outsiders in drama, however weakly depicted. This may manifest itself as an alienation in interpersonal relationships and as an estrangement from society. In the first of these, the Outsider reveals an inability to freely communicate with or relate to other individuals around him and a tendency to use and manipulate others as objects and tools to further his own purpose. His attitude to others may be one of detachment, indifference, scorn or callousness. When the Outsider is alienated from society, he rejects the norms of society. He questions or even flouts its values. By his opposition he poses a threat to the time-honoured conventions and beliefs of society. Since society is held together by its traditions, any attempt to undermine them meets with a violent reaction. Hence arises the perennial dialectic between the Outsider and society which becomes the primary dramatic conflict in some plays. In this conflict it is possible to imagine a healthy
society with a corrupt Outsider or a corrupt society with a virtuous Outsider. However such juxtaposition of black and white belongs to theory, grey of various shades being a more likely colour in reality. As Danby remarks with reference to Richard III, the Outsider may crystallise as a definite principle the fluid notions present in his society. Society and the Outsider may both share what each criticizes in the other. Often the faults for which the Outsider is condemned by society are shared by society itself. Or conversely, the faults which the Outsider condemns in society may be latent within himself.

The next level of alienation is from God and traditional religion. For the vast majority of insiders, belief in a power which creates, directs and yet transcends man and the universe gives meaning to existence. The Christian idea of God as a loving Father gives rise to a belief in Providence - that the life of individuals, nations and the universe is a working out of God's loving plan for His creation. The Outsider in Western drama who questions and rejects traditional beliefs and norms finds it difficult to accept God and religion as held up by the Christian tradition. The alienation from God may take several forms. It may be atheism or a total rejection of the belief in God because the Outsider has not been able to prove God's existence satisfactorily to himself; or he may be utterly indifferent to God because according to him God is irrelevant to man in his choice of a definitive act and in his concern about carving out his own destiny. Hence the Outsider's assertion that God is dead. Sometimes the individual may himself aspire to omnipotence and godhead, thus usurping God's power and position. Religion, its doctrines and rites are attacked by most Outsiders in drama and in real life. The condemnation may range from protest against the abuses in a particular religion, through a rejection of all religions, ceremonies and doctrines as superstitions, to arguments which try to prove that religion is an illusion, that it originated in fear, as Nietzsche believed, or in the vested interests of certain classes to keep others in subjection, as maintained by Marx. When the Outsider rejects traditional religion, he almost invariably strives to set up something else in its place.
When the Outsider is of a reflective turn of mind, he experiences alienation at deeper levels. Some Outsiders are alienated from the human condition itself. They may experience profound discontent with the human lot and disillusionment with life in the mood of Job or Ecclesiastes. Suffering and evil appear to sap the energy of man and death brings his life to an ignoble end. Man seems to be placed in a hostile world, destined to struggle against blind forces. Human glory, power and life are all found to be transient and shadowy. In such a vision the futility, meaninglessness and absurdity of human existence weigh heavily on the Outsider and he is filled with a profound disgust, almost bordering on nausea, for man's life on earth. Once the Outsider has faced the absurd, he cannot ignore it and go back to the comfortable unthinking existence of the herd. He has to either live with it and find value in life itself, or merely vegetate, or put an end to the absurd by committing suicide, or make a leap of faith towards God. To the Believer, this existential level of alienation would appear to be the natural corollary of the Outsider's alienation from God, belief in whose providence gives meaning to life.

The last level of alienation considered in this study is self-alienation. It has been defined in philosophy as "alienation of a self from itself through itself." It is a state of self-division into conflicting parts which become alien to each other. This split may be envisaged in Christian theological terms as between the tendencies towards good and evil in man, or between the spirit and the flesh as St. Paul puts it, or between mind and matter in the Cartesian division, or between man's real nature or human essence and his actual existence, or in Freudian terminology between the Id or irrational primitive impulses and the superego or the censoring and restraining power, or in social-psychological terms between the self-image and the real self, or between the public-image projected before others and the real self. When the self-division becomes extreme, the person suffers from various psychological disorders and may even be driven beyond the border of sanity, into the total self-estrangement of madness. In whatever way this division may manifest itself, it takes place within the individual and is not imposed on
him externally. The essence of drama being conflict, a dramatist can put this inner conflict also to dramatic use by forging a suitable technique to express it.

This study proposes to view dramatic characters from these four definitive levels of alienation which qualify them as Outsiders. There have been other classifications of forms and levels of alienation. Marx in his Economic and Philosophic MSS 1944-45 lists four forms of alienation arising from alienated labour — (i) the alienation of man from the products of his own activity, (ii) the alienation of man from the process of production, (iii) the alienation of man from his human essence, and (iv) the alienation of man from other men. The alienation studied in the Outsider of the present work is dissociated from the economic context of points (i) and (ii) above and is viewed in the general philosophical and sociological context of points (iii) and (iv). Ernest Schachtel identifies four kinds of alienation — the alienation of men (i) from nature, (ii) from their fellow-men, (iii) from the work of their hands and minds and (iv) from themselves. Lewis Feuer the sociologist identifies six modes of alienation applicable to societies and groups as a whole. In the Ph.D. thesis of Ray Orley four levels are distinguished in which alienation exists and operates in an individual — (i) social alienation of a man from his fellows, (ii) national alienation, the separation from one's native land, its ideals and institutions; (iii) cosmic alienation or separation from the world outside one as a whole, (iv) alienation from the self, experienced as an essential split in an individual's psyche. Roy Keller's Ph.D. thesis on twenty anti-utopian novels deals with the Disintegrated Man who is alienated (i) from God, (ii) from nature, (iii) from other men, (iv) from himself, (v) and from the creations of his intellect. The present study proposes to consider the individual's alienation (i) from men and society, (ii) from God and religion, (iii) from the human predicament and (iv) from self. These levels derive from the definition of the Outsider as one who is outside society, religion, the human predicament and himself.

Alienation is thus an important concept in the definition of the Outsider. It is also one of the most frequently used terms in
modern intellectual circles in a variety of disciplines. According to The New Encyclopædia Britannica, "There are at least five causal theories concerning alienation: the economic, technological, sociological, philosophic existential and psychological". Raymond Aron identifies five kinds of alienation: psychiatric alienation, separation by madness from others and from himself; social alienation, allegiance to a capitalist class; technical alienation, the subjection of a worker to a set of tools which are not his own and which he does not understand; economic alienation, the separation of the producer from the product; political alienation, when the regime itself, whether democratic or authoritarian, is felt by its subjects or citizens to be a power that is at once foreign, unintelligible or anonymous. Gajo Petrović describes alienation in psychiatry, psychology, sociology and philosophy.

In psychiatry, alienation means deviation from normality; that is insanity. In contemporary psychology and sociology it is often used to name an individual's feeling of alienness toward society, nature, other people or himself. For many sociologists and philosophers, alienation is the same as reification; the act (or result of the act) of transforming human properties, relations and actions into properties and actions of things which are independent of man and which govern his life.

Nicholas Lobkowicz points out the psychological, sociological, ontological and theological aspects of the phenomenon of alienation. The phenomenon of alienation involves elements which can be described in psychological terms (the experience of 'not feeling at home' in the world, of an alien environment), as well as sociological aspects (e.g. the impossibility of successfully controlling complex social developments), ontological dimensions (e.g. the question of whether alienation is constitutive of the human condition or an epiphenomenon of modern existence) and theological implications (e.g. possible interpretation in the sense of the Christian concept of Sin, which here becomes accessible to empirical investigation).

This study is not concerned with economic, technological or political alienation. The levels of alienation used to define the Outsider necessitate a consideration of sociological alienation to study the Outsider's alienation from society and in interpersonal relationships, theological alienation dealing with the estrangement of man from God, existential alienation concerned with man's sense of estrangement from the universe and psychological alienation.
probing man's estrangement from himself. Hence a review of the origin and history of the concept of alienation and its appearance in various fields of study would perhaps not be out of place at this juncture.

Gajo Petrović suggests a broad definition of 'alienation' based on the morphology of the word. Alienation is the act, or the result of the act, through which something, or somebody, becomes alien to something or somebody else.

The origin of alienation as a concept has been traced to Plato and Plotinus. Plato's doctrine of the essence as the only reality, as opposed to the world of existence which imperfectly pictures forth the sublime world of ideas, gives rise to the phenomenon of alienation. Man's entanglement in the world of existence alienates him from his rightful place in the world of essences and ideal forces. So also Plotinus' doctrine of Emanation from one infinite being to a multiplicity of finite beings in a hierarchy of lower spheres, also contains the seminal form of the concept of alienation. The world of nature and material existence are a procession from the One and as such estranged from the One.

The Judaeo-Christian doctrine of man's fall through original sin is also a forerunner of the concept of alienation. Sin may be viewed as man's voluntary alienation from God. Calvin sees man as being alienated from God through eternity by his original sin. Man's awareness of the presence of pain and evil in the world and also his separation from the universe are ascribed to the fall. The Christian doctrine of salvation may be seen as a theological equivalent of man's longing for de-alienation. The circular image of paradise in the past, lost in the present, to be regained in the future exemplifies the use made by religion of the concept of alienation and de-alienation. The religious theories of compensation for the suffering of this world in another world where every cross merits a crown is also a variant of the pattern of alienation and de-alienation. The theological sense of alienation still survives as a contemporary concept and is defined by Raymond Williams as "Normally a state rather than an action of being cut off, estranged from the knowledge of God, or from his mercy or his worship."
alienation in Marlowe's Dr. Faustus is primarily theological in that he feels cut off from the mercy of God.

In Rousseau's Back to Nature movement in the romantic age the alienation motif appears again. Man in his state of primal innocence is regarded as unalienated. The pressures of civilisation are seen as estranging man from his original nature. De-alienation is envisaged as a return to nature either in the form of primitivism or through cultivation of natural human feeling and behaviour and spontaneous emotional life. To the romantic imagination, alienation is thus the result of the separation of man from nature and is a remediable condition by restoring the communion between the two.

Alienation in Hegel's philosophy is a metaphysical process, which can be considered at two levels, that of the absolute mind (God), and the finite mind (man). He regards the absolute mind as being engaged in a circular process of alienation and de-alienation, nature being the alienated form of absolute mind and man representing the process of de-alienation.

The whole of human history is the constant growth of man's knowledge of the absolute and, at the same time, the development of self-knowledge of the absolute, who through finite mind becomes self-aware.28

The finite mind also becomes alienated when it objectifies itself in social institutions and cultural products. These things, when once produced, become alien to the producer, not subject to his conscious control nor experienced by him as his own.29 Only a few centuries ago man arrived at this discovery that the world of culture and society is not a part of the natural order but is his creation which however has gone out of his control. Thus there is a basic dissociation between man as a subject who creates and man as an object that is acted on by others, including his own creation. Thus society, its norms and conventions, which had been devised by man to enable co-existence with others, soon become independent of man and begin to tyrannise him. The Outsider is one of the first to become aware of this tyranny and rebel against it. In Hegel, alienation is a positive process, an essential stage in the development of self-consciousness in man. "Consciousness divides itself into subject and object, and alienation is the process whereby mind objectifies
itself in thought". In the case of an individual Hegel suggests that his alienation from society facilitates self-knowledge and self-realization and then this could be followed by a return to society for a better integration.

While Hegel viewed nature as the alienated form of the absolute mind, Feuerbach declared God to be a self-alienated image of man. Man projected on to God all that he himself wanted to be. Thus religion is regarded as the form of man's alienation from his true being. De-alienation would therefore mean a rejection of religion and the abolition of that estranged picture of man which is God. Feuerbach's position is the exact reverse of the stand taken in this study. Here a man who rejects God and religion, denying God's existence or trying to usurp his power is considered to be an Outsider, alienated at the theological level. Feuerbach, on the contrary, considers belief in God to be alienation and rejection of Him as de-alienation. In Feuerbach's concept of alienation the focus shifted from God to man, from spirit to matter. This prepared the way for the dialectical materialism of Marx and his anthropological view of man as against the earlier metaphysical one.

In Marx the concept of alienation discarded its ontological dimension as something which is natural to the human condition and took on a historical character as arising out of a particular social set-up in the course of human history. A circular pattern can be traced here too of an earlier unalienated stage in the past, the rise of capitalistic society and exploitation leading to the alienation of labour in the present, and the eradication of this alienation in the future by a reorganization of man's nodes of production and consumption. Marx's theory of estranged labour is worked out in four stages - alienation of the worker from the product of his labour and from the processes of labour; alienation of man from the species and from other men. The worker in a capitalistic society has no control over his creations and is related to the product of his labour as to an alien object which has power over him. The processes of labour are also beyond the worker's control and are imposed on him by others, thus alienating him from the activity of production. Since man as 'species-being' or generic creature
(Gattungswesen) has his essential being in labour, his alienation from labour is in reality an alienation from the very human essence which distinguishes his species. When each man is thus estranged from his species, it follows that each man is also alienated from other men. When man thus becomes alienated from the product and the process of labour, from essential humanity and from other men, he experiences himself as a thing. Since Marx attributed the alienation of modern man to alienated labour in a capitalistic society, his solution is to overthrow the capitalistic set-up of private ownership of means of production through class-struggle and revolution. In its place a communist society was to be set up in which man would be non-alienated, fulfilling himself as a free, creative being of praxis. Modern drama which features the Outsider figure, generally ignores the Marxist causal linking up of the alienation of modern man with alienated labour in a capitalistic society. But drama often uses the idea of alienation as man's experience of being acted upon as an object, no longer an agent. The treatment of human beings as objects is indeed a dramatic way of conveying the Outsider's alienation. While a powerful Outsider may treat those around him as objects and tools to further his own purpose, a weak or defeated Outsider may find himself being treated as an object by others or by unidentifiable forces. In the first case, such treatment alienates the Outsider from those around him, while in the second, the Outsider's awareness that he is acted upon by unknown forces alienates him from existence itself. In Elizabethan drama, there are examples of power-seeking Outsiders who treat others as objects. The defeated Outsider in modern drama finds himself being treated as an object by hostile forces and other individuals.

In sociology the concept of alienation is derived largely from Marx's theory of alienation. The essence of alienation in the Marxian system is that man experiences himself as a thing acted upon by others and subject to alien powers which are often his own creation, gone out of his control. Erich Fromm's definition of alienation is acknowledgedly indebted to Marx.

By alienation is meant a mode of experience in which the person experiences himself as an alien. He has become, one might say, estranged from himself. He does not experience himself as the
centre of his world, as the creator of his own acts - but his acts and their consequences have become his masters, whom he obeys, or whom he may even worship. The alienated person is out of touch with himself as he is out of touch with any other person.35

To the sociologist, alienation is the outcome of the depersonalized industrial society of modern times. Raymond Aron characterizes the alienation of the industrial worker:

An industrial concern might appear to the individual worker either as a power-system in the service of one class (capitalists, directors, the Communist Party) or as an organizational system that obeys its own rationality. The separation of workers from their tools, producers from their products, constitutes a structural characteristic of industrial civilisation.36

The alienation of modern society is said to be almost total, affecting man's relationship to his work, his consumption, the social and political forces which govern his fellow-men and himself.37 The concern of sociology is mainly with whole societies which are alienated. Thus Lewis Feuer38 outlines different modes of alienation in contemporary social analysis. Social alienation, the alienation experienced by the whole society, has been traced to the change in the structure and nature of society. In Western society, Ferdinand Tönnies expresses this as a change from Gemeinschaft to Gesellschaft.39 The present study with its focus on the Outsider figure is concerned about the alienation of the individual rather than with the alienation of whole societies. However, occasionally drama might present the condition of alienation in a society as a whole, together with that of the Outsider. But when this happens, it is not industrial but existential alienation that is given dramatic treatment.

Social psychology has developed scales for the measurement of an individual's degree of alienation. Melvin Seeman40 classifies five variants in alienation - powerlessness, meaninglessness, normlessness, social isolation and self-estrangement. An individual experiences alienation, when he feels powerless to bring about social change, when he finds a lack of purpose in his own life and in human life, when he experiences a break-down in the value-system, when he finds himself in conflict with popular culture and goals, and when he loses the capacity to enjoy activities and things for
Dwight Dean suggests three components of alienation towards a measurement of the degree of alienation - powerlessness, normlessness and social isolation. The component of normlessness mentioned in these two scale-systems is the same as the concept of 'anomie' formulated by Emile Durkheim. Anomie is a condition in which both the individual and society may be found. In the individual it is a state of normlessness when the individual's behaviour is no longer controlled by traditional values or accepted social norms.

Lacking any source of restraint, the individual will tend to satisfy his own appetites, only to discover that they are insatiable, his goals constantly recede and always appear unfulfilled. The result of this normlessness is a deep psychical disturbance at the individual level, lack of cohesion, and if the individual anomie is widespread, disorder at the societal level. Anomie denotes the condition of society when the traditional code of social norms disintegrates, losing its former consistency and coherence. Durkheim relates anomie to rapid or major social changes such as was witnessed in the industrialization of Western society. Though in literature it is not possible to measure alienation according to scale as in social psychology, the variant components of alienation differentiated in these scales are useful in studying an Outsider figure at the various levels of alienation identified in this study. Social isolation and/or normlessness or anomie are found in the Outsider who is alienated from society and from the men around him. Existential alienation includes the experience of meaninglessness and purposelessness. Self-estrangement is seen in the Outsider who is alienated from himself. Powerlessness is felt by one who is aware of being acted upon as an object.

While Marxism and sociology regard alienation as a phase in human history, existential philosophy considers it as the indispensable condition of the human predicament. Man by the very fact of his human existence is alienated from the world in which he is born. While all other objects, living and non-living are in a harmonious union with nature, man's will and consciousness, his reason and imagination, set him apart. Man's response to an encounter with the existence of objects in the physical world is described as Nausea. Exercising his will and consciousness, man is
aware of his death as the only certainty of his existence. Heidegger sees Being (Dasein) solely in the perspective of death. Man is forced to face the inevitability of death which is the very antithesis of being. Death is the Nothingness (Sartre's Le Neant) which must be accepted by the individual as his ultimate destiny. Anguish is the natural reaction arising from the confrontation with Nothingness. Existentialism, with its emphasis on existence over essence rejects the abstract ideals of traditional moral codes in favour of the concrete experience of an individual's existence. In twentieth-century existentialism, as against the Christian existentialism of the nineteenth-century, man is seen as "a self-creating being who is not initially endowed with a character and goals, but must choose them by acts of pure decision". In such a context God is banished from the world as Jove is dismissed by Orestes in Sartre's Les Mouches, as being irrelevant to man when he attains freedom. Thus in the existential Weltanschauung, the individual is alienated from the universe, from God and from traditional codes of morality. The contemplation of the human predicament arouses nausea, anguish and despair. However everyone does not undergo this experience of alienation. Most people drift through life unquestioningly, unaware of their Sisyphean fate. Only the rare individual who is accustomed to metaphysical reflection becomes aware of the alienation which is inseparable from the human condition. He is the Outsider. The realisation of his alienation may strike him in a personal crisis or a moment of vision or in what Karl Jaspers and existentialists call a 'boundary situation'. This plunges him in self-analysis and a search for values. Thereafter the more reflects, the greater is the gulf between him and the unthinking majority. To an existentialist like Sartre, standing outside society becomes a positive value, the first step in the quest towards authentic living and commitment to freely chosen values, as against the self-deception and bad-faith (mauvaise foi) of the bourgeois masses.

Atheistic existentialism can lead to the development of the absurd sensibility. While Kierkegaard made the 'leap of faith' transcending reason in his decision to believe in God, thus restoring
meaning to existence, the atheist is left confronting the absurd. The absurd as presented in Camus’ *Myth of Sisyphus* is not a thing by itself but rather the relationship between the individual and the world. It is the encounter between man's desperate desire to find reason, coherence and order in the world and the utter irrationality, incoherence and confusion in existence. Intimations of the absurd are experienced when a man suddenly becomes conscious of the mechanical rhythm of his life and begins to question the purpose of his existence; or when he becomes aware of the passage of time and experiences the horror of belonging to time, or when he senses the inhuman hostility and strangeness in the objects of nature or when he witnesses the secretion of some inhuman essence from other human beings making them alien creatures; or when a man confronts himself as a stranger in a mirror or a photograph. Camus mentions death as the ultimate evidence of the absurd.

The absurd protagonist is therefore the man who becomes suddenly aware of his alienation from his own individual existence, from the human condition, from natural objects, from other human beings or from himself. He is presented with alternative choices. He can ignore his momentary vision of the absurd and relapse into the unconsciousness of the vast herd of insiders. Or he can commit suicide and destroy himself. Or he can negate the world and transfer his allegiance to God by making the leap of faith. Camus calls this 'philosophical suicide'. The Outsider who is characterised as the absurd man by Camus rejects the physical and philosophical suicide because they negate the absurd by attempting to destroy one or the other of the two elements whose relationship constitutes the absurd - the individual and the world. The absurd man does not try to escape from the absurd but decides to face it. He decides in favour of the absurd. He affirms it, accepts it. The individual who experiences anxiety, disappointments, a sense of estrangement and the horror of death, must face the situation lucidly and accept the painful paradox - of the desire for close contact with others and with the natural world and the frustration of these desires by the nature of existence. The existence of the dilemma must be realised and also the fact that no system or creed can eradicate it. Camus then claims that the
acceptance of the absurd paradox itself is a form of revolt against it. Instead of running away from the absurd, the absurd man faces it and fights it. "That revolt gives life its value. Spread over the whole length of a life, it restores its majesty to that life." Thus the absurd man, in his simultaneous acceptance of and rebellion against the absurd arrives at positive values – individual human worth, the shared human nature and the solidarity which links all men in facing the absurd. Thus there are three stages in the absurd man's attitude to the absurd. He first becomes aware of the absurd as a tragic paradox of the human predicament; he then accepts it and affirms its inevitability, and then this refusal to escape and the facing of the absurd itself becomes a rebellion against it.

Of the various disciplines which use the concept of alienation, existential philosophy is most nearly allied to the working definition of the Outsider as used in this study. When the doctrine that existence precedes essence is carried through to its logical conclusion, it results in the rejection of God, religion, morality and social norms. Further the condition of alienation from the human predicament is exhaustively explored in existential philosophy through such concepts as nausea, anguish, meaninglessness and the absurd. The desire to communicate meaningfully with other individuals and the continual frustration of this desire leading to interpersonal alienation may be regarded as one of the manifestations of the absurd; for the absurd is the incompatible or incongruous relationship between the individual and his environment. Thus in defining the Outsider in terms of the four levels of alienation, this study is most indebted to the concept of alienation as it has been examined in existential philosophy.

In psychology, alienation has been defined as "a loss of connection with one's own deepest feelings and needs." Psychologists differ in their opinion of what constitutes basic human needs. The Freudian school regards instinctual drives, in particular libido or sexual energies, as the fundamental motivating force behind man. Alienation is said to arise from the repression of sexuality and basic instincts by external authority signified by the father, the family and society. The conflict is between instincts and authority,
the individual and the super-ego, between subconscious and conscious forces, When there is such inner conflict, the individual becomes alienated from part of himself. In the Freudian scheme, de-alienation would be the recovery of libido free from repressions. There have been other identifications of man's basic needs with their corresponding notions of alienation. Thus Alfred Adler claims that a striving for power and superiority is the chief human motivating force. According to H.S. Sullivan interpersonal relationships are as important as sexuality. He considers personal security, the need for intimacy and the need for lustful satisfaction as the three basic needs. Erich Fromm outlines relatedness, transcendence, rootedness, a sense of identity and orientation as the fundamental human needs arising from the human situation. When these needs and passions stemming from the very existence of man are frustrated, there arises the experience of alienation. When interpersonal relationships and environmental factors are emphasized as motive forces, the alienated individual is one who feels torn between his inner self and social self, between Person and Role. When the conflict becomes acute, there is psychiatric alienation in the clinical sense of insanity. R.D. Laing identifies another kind of self-alienation in his description of the 'unembodied self'. In this condition, the individual experiences himself as being more or less divorced or detached from his body. The body is felt more as one object among other objects in the world than as the core of the individual's own being.

Thus the concept of alienation in psychology throws light on self-estrangement, the fourth level of alienation used to define the Outsider in this study.

The aim of this study is to trace the development of the Outsider figure in drama from Shakespeare to Pinter. Tracing the development of the Outsider means here only a study of the successive manifestations of this figure in the drama of the various intervening ages and not a study of 'progress' or 'growth' in a laudatory sense. According to Nietzsche, the evolution of a thing, a custom, an organ is not its 'progressus' towards a goal. Rather it is a sequence of more or less independent processes of appropriation, including the resistances used in each instance, the attempted transformations
for purposes of defence and reaction, as well as the results of successful counter-attacks. In following the Outsider figure down the ages interesting mutations may be noticed caused by environmental changes in the social and intellectual spheres of different ages.

In the span of time between Shakespeare and Pinter, the Outsider is a major concern in drama only in the Elizabethan and Jacobean age, the late nineteenth century and the twentieth century. In the interim period between the early seventeenth century and the latter half of the nineteenth century, there is no comparable preoccupation with the Outsider in drama. It would be interesting to speculate on the probable causes for the relative disappearance of the Outsider figure from the drama of the intermediate time.

In each of the five periods taken up for study here - the Elizabethan age, the Jacobean age, late nineteenth century, world war II period and the latter half of the twentieth century - various categories of Outsiders may be identified. However one major category could be presented as the chief exemplar of the ethos of each age. Thus in the Elizabethan age, the Outsider figure is predominantly a Power-seeker, whose alienation is expressed in terms of his involvement in a power-struggle. Jacobean drama presents vituperative Malcontent Outsiders, who are estranged from society, other individuals and self. Late nineteenth-century drama presents the Outsider as reformer, rebel or liberator. The Existential Outsider is the chief protagonist of serious European drama in the 1940s. In the drama of the third quarter of our century the Outsider appears as an absurd protagonist and a defeated figure. The Outsider as a deviant figure embroiled in an incestuous situation is seen in almost all the ages, and even extends back to the remote past of Greek tragedy.

Thus six major categories of Outsiders emerge as the product of the five periods. These categories, as identified and explored in this study are the Power-seeker, the Malcontent, the Reformer, the Existential Outsider, the Absurd protagonist and the Incestuous Outsider. Of these, though the first five have each been related to one particular age, they have important forerunners and descendants in other ages too. Thus though each category is assigned to a
particular age, it is not a strict one-to-one relationship. The same category, for example the Malcontent, may be found in many ages; many categories of Outsiders may be found in the same age, for example in the Elizabethan age. Further in one particular character traces of more than one category may be found, as in Hamlet. Hence this age-wise classification into categories is not rigid. It is not an end in itself but is meant merely to facilitate a study of the development of the Outsider figure down the ages.

Each of the following six chapters is devoted to one of these six categories. Each category is viewed from a double perspective as specially relevant to a particular age, and yet as belonging to a literary tradition having important forerunners in an earlier age and/or later variations. However this latter aspect is treated very briefly, just mentioning or speedily reviewing early antecedents and later descendants.

Leslie Fiedler in his study The Stranger in Shakespeare makes an interesting conjecture about the origin of Stranger myths in each culture. He says,

The process which underlies the creation of stranger myths is, psychologically speaking, projection; more specifically, the projection onto the venerated or despised other of human possibilities not yet developed or rejected for the sake of something else by the defining group.66

Fiedler's speculations could be applied to the Outsiders appearing in the drama of a particular age. Projection may also be at the back of the creation of the Outsider figures in drama. The positive, constructive or admirable Outsider may represent the unrealised, perhaps subconscious potentialities of contemporary society. The Outsider towards whom contemporary society is critical and condemnatory, may stand for values rejected by society, but which hold a horror-fascination of the abomination for it; hence the desire to explore those values and exorcise them out of society. Thus the Outsider who is presented positively gives an inkling into what society consciously or covertly wishes it were. The Outsider who is viewed negatively may hold the clue to what society fears it may have in its heart of darkness but wishes to disclaim and reject violently. Thus in any age, literature's treatment of the Outsider would be a clue to the character of the contemporary society, its fears,
longings and ideals. Conversely the intellectual and social background of the age is a great influence in determining the kind of Outsider who appears in it. Due to the varying social and intellectual conditions and the changing image of man down the ages, the figure of the alienated individual or the Outsider also differs from one age to another. The Outsiders in the drama of the Elizabethan age, the Jacobean age, the nineteenth and twentieth centuries may be seen as embodiments of the contemporary social and intellectual scene, the spirit of the age and its moral concerns. The image of the Outsider in each age may reflect society's efforts to come to terms with the realities of that age. The preoccupation of certain periods in the history of drama with the Outsider figure could be diagnosed as that age's attempt at self-therapeutics. The Outsider may perhaps be seen as a prognosis of health in a sick culture. The Outsider usually appears when existing value-systems are threatened or new values are in the forge. The Outsider figure in drama may thus be seen as an indicator of social or intellectual crisis in an age of upheaval.

The relationship between the age and its characteristic Outsider makes an interesting study. The Outsider reflects the spirit of the age and embodies its problems, aspirations and fears. The Elizabethan age was a period of crisis because of the tension between the Renaissance humanistic individualism and medieval traditions of communal life and moral order. The political doctrine of Machiavelli when misapplied to the individual's life, set up self-interest as a creed and soaring selfish ambition as a virtue. This fierce individualism and vaulting ambition which characterise the age find their extreme exponents in the power-seeking Outsider of Elizabethan drama, like Richard III, Macbeth and Dr. Faustus.

The fall in manorial hospitality and patronage, the lack of preferments and the prevalence of corruption and favouritism at court led to a proliferation of disgruntled scholars without office. The displacement of feudalism and chivalry by commercial interest became a favourite target of condemnation by intellectuals, among whom the pose of melancholy became a fashionable one. The post-Renaissance disillusionment and gloom give rise to the vituperative malcontent Outsiders of Jacobean drama like Flamineo, Bosola and Vindice. This
category of Outsider stages a come-back in the twentieth century in John Osborne's Jimmy Porter and George Dillon under circumstances which are similar.

The awakening of a social consciousness, the spread of humanitarianism, the proposal of evolutionary theories and the belief in the perfectibility of man through reform presents the Outsider in nineteenth-century drama as a reformer, rebel or liberator in Shaw and in his avowed master Ibsen. However in the later protagonists of Ibsen and Shaw, reformist zeal and active commitment are replaced by disillusionment and defeat bringing them almost to the brink of an existential situation.

In the twentieth century, the traumatic experience of the world wars, the experience of the futility and absurdity of existence, the loss of transcendence and the spread of existential philosophy and an absurd sensibility brought forth the Existential Outsider in the plays of Camus and Sartre, followed by the absurd protagonist in Ionesco and Beckett and the defeated Outsider in Pinter.

The incestuous Outsider appears in almost every period and reveals mankind's perennial horror-fascination for what is taboo. The impact of the age is seen in these Outsiders. In the Elizabethan and Jacobean age, the incestuous Outsider reveals a Renaissance worship of beauty derived from neo-platonism. In Ibsen and Shaw, incest is used as an extreme form of social protest in order to compel a re-examination of established patterns and attitudes in society. Freudian overtones are found in the twentieth-century treatment of the incestuous Outsider. In Pinter's *Homecoming*, where the complete loss of norms in a permissive society is dramatised, incest becomes a symptom, a symbolic equivalent of a social condition.

The aim of studying the intellectual background of an age is not to prove that the plays are dramatised versions of contemporary thought. Both drama and philosophy are explorations of the predominant concerns of the age. While drama is an artistic expression of the crisis of the age, philosophy is the intellectual equivalent. The purpose of introducing the intellectual background is to show that the Outsider in drama is not a freak but an expression
of the general concerns of the age. Thus a causal link between philosophy and drama is not sought to be established. They are just simultaneous expressions of common human concerns which may illuminate each other.

In presenting the Outsider figure in drama, the playwright has to find a dramatic equivalent of alienation in terms of action and situation, language and imagery. In this study, attention is focused on how the dramatic structure is affected by the alienation theme. When existing dramatic forms are crossed by the Outsider figure and the alienation theme, the prevalent popular structure is often altered to accommodate them.

The selection of plays for a detailed examination has to be necessarily restricted in a study spread over a few centuries. In each age, representative plays have been selected, in which the Outsider theme seems to hold a fairly central position. In the chapter on the Power-seeker, the Malcontent and the Incestuous Outsider, the choice of plays has been restricted to British drama. In Chapter IV on the Reformer/Liberator in nineteenth-century drama, Ibsen had to be studied before Shaw could be taken up. In chapter VI and chapter VII dealing with the Existential Outsider and the Outsider as absurd protagonist, the study led inevitably to twentieth-century French philosophy and drama because it is there that the consciousness of man's alienation from the human predicament and his sense of dereliction in an absurd universe seems to have become articulate first. Hence Camus and Sartre are considered in chapter VI, Ionesco and Beckett in chapter VII.

In each play the Outsider is viewed from three stand-points: (i) at the various levels of alienation which qualify him to be an Outsider; (ii) in relation to the age and the social and intellectual milieu in which he appears; and (iii) with special reference to the techniques evolved to project the dramatic equivalent of alienation. The hypothesis put forward is that the Outsider figure in drama arises in an age of crisis out of the socio-cultural background of the age and affects the dramatic structure and techniques.